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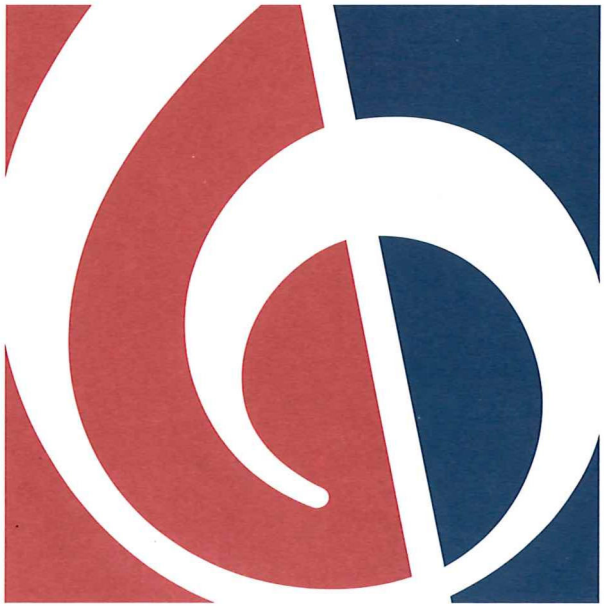

2004–2005

WHERE GREAT MUSIC MEETS GREAT MINDS

Monday, March 7, 2005
7 pm. Walter Hall

University of Toronto Faculty of Music
Chamber Music Series
Presents

The Gryphon Trio

Annalee Patipatanakoon, violin
Roman Borys, cello
James Parker, piano

PROGRAM

Afterthoughts I (World Premiere) — CHRISTOS HATZIS (b. 1953)

Dreams — LARYSA KUZMENKO (b. 1956)
- The Lotos-eaters
- I know 'tis but a Dream, yet feel more anguish
- Nightmare
- Caliban

With the Elmer Iseler Singers, Doreen Rao, conductor

INTERMISSION

Piano Trio in B-flat major, Op. 97 ("The Archduke") — LUDWIG VAN BEETHOVEN (1770-1827)
- Allegro moderato
- Scherzo: Allegro
- Andante cantabile
- Allegro moderato

This program is performed on the Edith McConica Steinway.

Guest Artists of the Chamber Music Series are funded through the Visiting Chamber Ensembles program at the Faculty of Music.

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Program Notes

Afterthoughts I
CHRISTOS HATZIS

Yet another work for the Gryphon Trio, *Afterthoughts I* consists of six different "orchestrations" of a basic tune, starting with a tango-like harmonization, moving through jazz and finally ending up with a rather technically difficult setting in a style which draws heavily from the classical concert music of that era. It was written at a time when the Gryphon Trio was touring performing my *Old Photographs* almost everywhere, either as a program item or as an encore. The new work was intended as an eventual replacement of *Old Photographs* in the Gryphon Trio programs. As it happened, *Dance of the Dictators* came along a year later and that became the "replacement" piece instead, *Afterthoughts I* remaining in the sidelines for a while. Tonight's performance is the premiere of this six-minute-long work.

- Christos Hatzis

Dreams
LARYSA KUZMENKO
texts: Alfred Lord Tennyson, Samuel Taylor Coleridge, and William Shakespeare

Commissioned by the Elora Festival and the Gryphon Trio with the financial assistance of the Laidlaw Foundation

This work is in four movements. The first, "The Lotos-eaters", suggests a "lotus-flower" induced sleep. The atmosphere is serene and ethereal. The second movement, "I know 'tis but a Dream, yet feel more anguish", is for solo soprano and violin. In contrast to the first, this movement suggests fear and anxiety. The dreamer begs to be awakened, but there is no one near to help. This leads into the third movement, "Nightmare", for piano trio alone. This movement is rhythmically driven. Here, the dreamer is being relentlessly chased by some unseen force. During the course of the movement, there are moments of calm, which are curtailed by the relentless chase. This movement ends with the dreamer waking in a cold fear.

The final movement, "Caliban", for choir and trio, is dedicated to the memory of my niece. On Aug. 30 of 2004, Anna Maria Drozd tragically passed away at the age of 37. She often talked about a dream that she had had that was so beautiful that she did not want to awaken. Caliban's song is just such a dream. The atmosphere created here is somewhat scented with music that is sweet and sensual. Anna supported my career throughout her life, attending all of my premieres and concerts. I will miss her, and I know in my heart that she would have liked this dream.

- Larysa Kuzmenko

1. ***from* "The Lotos-eaters"**
Alfred Lord Tennyson (1809-1892)

How sweet it were, hearing the downward stream,
With half-shut eyes ever to seem
Falling asleep in a half-dream!
To dream and dream, like yonder amber light,
Which will not leave the myrrh-bush on the height;
To hear each other's whisper'd speech;
Eating the Lotos day by day,
To watch the crisping ripples on the beach,
And tender curving lines of creamy spray;
To lend our hearts and spirits wholly
To the influence of mild-minded melancholy;
To muse and brood and live again in memory,
With those old faces of our infancy
Heap'd over with a mound of grass,
Two handfuls of white dust, shut in an urn of brass!

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Our chamber music program is thriving thanks to our work on stage and in the classroom as well. For the stage, we have this acclaimed Monday evening Chamber Music Series. For the classroom, we continue to build our Visiting Chamber Groups program. This program would see five renowned chamber ensembles at the Faculty annually, each for several days of masterclasses, ensemble coaching and a guest performance as part of our Chamber Music Series. The St. Lawrence String Quartet is at present the only chamber group currently engaged by the Faculty of Music as regular visiting artists. We are determined to retain our association with this quartet and secure additional arrangements with one more string ensemble, a piano chamber group (like the Gryphon Trio), one wind quintet, and a brass group.

To learn more about how your financial support can help make this academic priority a reality, please contact Marilyn Brown at 416-946-3145.

2. **Fragment 2: I know 'tis but a Dream**
Samuel Taylor Coleridge (1772-1834)

I know 'tis but a Dream, yet feel more
anguish
Than if 'twere Truth. It has been often so:
Must I die under it? Is no one near?
Will no one hear these stifled groans and
wake me?

3. **Nightmare** (Trio alone)

4. ***from* "The Tempest"**
William Shakespeare (1564-1616)

(CALIBAN:)
Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight
and hurt not.
Sometimes a thousand twangling
instruments
Will hum about mine ears, and sometime
voices
That, if I then had waked after long sleep,
Will make me sleep again: and then, in
dreaming,
The clouds methought would open and
show riches
Ready to drop upon me that, when I
waked,
I cried to dream again.

Piano Trio in B-flat Major Op. 97
"The Archduke"
LUDWIG VAN BEETHOVEN
Born in Bonn in 1770
Died in Vienna in 1827

The genre of the piano trio was held in high esteem by Beethoven: his first major publication was his set of three piano trios, in 1785. The last piano trio he completed was his *Op. 97*, "the Archduke," which he wrote in 1811 and premiered three years later. It was published in 1816.

The archduke to whom the work was dedicated was Rudolph, son of the Austrian emperor. He was eighteen years younger than Beethoven, and at the age of sixteen began to study music with the composer. The talented aristocrat became Beethoven's friend and patron, and Beethoven responded by dedicating to him pairs of piano concertos and sonatas, a violin sonata, the *Mass in D*, the *Grosse Fuge*, and this piano trio.

The "Archduke" trio is a lengthy work, in four movements. The opening movement is expansive yet understated, rarely straying far from a playful, teasing, sensibility. The second theme-group is, curiously, in G, rather than the expected F major. The second movement, a scherzo, begins with an innocent little tune in the cello that is soon taken up by the violin and then the piano. The "trio" section brings several surprises: an unprepared modulation to B-flat minor, and a chromatic melody that is treated contrapuntally. D-flat major soon imposes itself – and this strangely unsettled section vacillates between major and minor tonalities, until the return of the opening theme.

The last two movements are joined together. The third movement, in D major and marked "Andante cantabile ma pero con moto" is a theme with variations, and is quasi-religious in character. Textures become increasingly animated through four variations, until the initial mood of calm restored, although the opening theme itself has become obscured. The final movement is a lively rondo-sonata in B-flat major, and its principal theme is suggestive of a pastoral dance. The composer has one last surprise up his sleeve: a sudden change from 2/4 to 6/8 metre, towards the end of the piece.

Beethoven himself performed in this work's premiere, along with the celebrated Viennese violinist Ignaz Schuppanzigh and the cellist Joseph Linke, in 1814. But the event was the composer's last public appearance, as the deterioration of his hearing had adversely effected his ability to play the piano. Louis Spohr, who attended a rehearsal, recalled: "On account of his deafness there was scarcely anything

left of the virtuosity of the artist who had formerly been so greatly admired. I was deeply saddened at so hard a fate."
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Biographies

Touring internationally since 1993, the **GRYPHON TRIO** is now recognized as one of North America's premier chamber ensembles. "The secret of the Gryphon Trio is their sheer love of the musical experience, a love which they communicate to their audiences with a blend of passion and ease." The Gryphon Trio regularly tours throughout Canada and the United States, and has also performed in Mexico, Germany, France, Belgium, Russia, Poland, Greece and Egypt.

The Gryphon Trio has released five celebrated recordings for the Analekta label, featuring works by Haydn, Beethoven, Mendelssohn, Dvorak, Lalo and Canadian composers Chan Ka-Nin, Gary Kulesha, Kelly-Marie Murphy, and Christos Hatzis. The Gryphon's Beethoven CD was recently chosen as best Canadian Chamber Music Recording by OPUS magazine and the Canadian Premieres CD was recently awarded a Juno.

The Trio is named after the Gryphon, a mythical creature that is half lion and half eagle. The Gryphon is reputed to be a guardian of treasures and a symbol of the connection between psychic energy and cosmic force.

Since 1998, the Gryphon Trio has been Ensemble-in-Residence at the Music TORONTO chamber music series. The Trio's performances are heard regularly across Canada on the CBC national radio network, and have been broadcast internationally on NPR (USA), Radio France, RTBF (Belgium), Radio Bremen, Hessischer Rundfunk (Germany), and Finnish Radio. The Gryphon Trio has also appeared on Canadian, Japanese, Korean, Chinese, Russian, and French television networks.

Jamie Parker, Annalee Patipatanakoon and Roman Borys all teach at the University of Toronto Faculty of Music. Dr. Parker was recently appointed as the *Rupert E. Edwards Chair in Piano Performance*. In addition to their concertizing and teaching the Trio gives frequent master classes, chamber music coachings, composition workshops, and school presentations.

CHRISTOS HATZIS - With over one hundred presentations of his music in Canada, USA, Europe and the Middle and Far East every year, a slew of commissions by an international list of soloists and ensembles and several recording projects by major labels, Greek-born, Canadian composer and University of Toronto professor Christos Hatzis is becoming increasingly known outside the borders of his home country as a composer of very complex, yet paradoxically accessible music. Christos Hatzis' music is inspired by proto-Christian spirituality, his own Byzantine music heritage, world cultures and various non-classical music genres such as jazz, pop and world musics. He has created several works inspired by the throat games of the Inuit, Canada's arctic inhabitants, while his religious works have been hailed by critics and audiences alike as contemporary masterpieces. In addition to composing and teaching at the University of Toronto, he has written extensively about composition and contemporary music, particularly about the role of contemporary music in today's and tomorrow's societies. Most of Christos Hatzis' writings and other information about the composer are posted at www.hatzis.com.

LARYSA KUZMENKO studied with Oskar Morawetz and Walter Buczynski at the University of Toronto where she received her Master's Degree in Composition. Her works have received numerous performances and have been broadcast on the CBC and CJRT. She has had a number of works commissioned by the Ontario Arts Council and has had her compositions performed by the Hamilton Philharmonic Orchestra, Beverley Johnston and the Vesnivka Choir.

DOREEN RAO's distinguished career as a conductor and teacher links the standards of professional performance with the goals of music education. Celebrated for her spirited and moving concert performances, Rao's commitment to choral music is recognized in her worldwide conducting appearances, her university teaching and research, and her award winning publications.

Awarded the University of Toronto *Elmer Iseler Chair in Conducting*, Doreen Rao serves as Artistic Director of the Centre for Advanced Studies in Choral Music, a university enrichment program of the Performance and Music Education Divisions. As Director of Choral Programs, Rao conducts the MacMillan Singers and the MacMillan Singers Chamber Choirs. She teaches advanced choral conducting and graduate courses in music education.

The **ELMER ISELER SINGERS**, a twenty-voice professional chamber choir based in Toronto, has built an enviable international reputation since its debut performance in 1979. Now conducted by Lydia Adams, the group was founded by and nurtured under the direction of the late Dr. Elmer Iseler, the "Dean of Canadian Choral Conductors." This celebrated choir has performed throughout Canada and the United States as well as internationally. The Elmer Iseler Singers have appeared at several national and international festivals, including the Canada in Holland Festival, the Joy of Singing International Choral Festival in Toronto, Festival 500 in Newfoundland, the Festival of the Sound, Parry Sound, and at the Sixth World Symposium on Choral Music in Minneapolis, USA. The Singers are the professional Choir-In-Residence at the University of Toronto's, Faculty of Music.

THE ELMER ISELER SINGERS
Lydia Adams, artistic director
Doreen Rao, conductor

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Kathleen Tapp Mock			Michael Thomas

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Upcoming concert on the Chamber Music Series
St. Lawrence String Quartet
Monday, April 4, 2005
Jonathan Berger: Doubles (2004), for string quartet
Ravel: Introduction and Allegro, with Judy Loman, harp
Mozart: Viola Quintet in D major, with Scott St. John
7 pm. Walter Hall. $21, $11 senior/student

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